

The Gaylord Texan will bring more economic stability to an already growing local economy with its creation of 1,300 new jobs and an estimated \$23 million in spending annually. The Gaylord Texan team has certainly set high standards for which other businesses will aspire.

Gaylord Entertainment has paired up with the city of Grapevine's Convention and Visitors Bureau and other local businesses to ensure a better quality of life for area residents, and a memorable visit for all those who pass through the front door. Whether it is to enjoy the scenic view of Lake Grapevine, an evening of dining and entertainment or to attend a business seminar, the Gaylord Texan is sure to meet the needs of its visitors.

For many years to come, the Gaylord Texan Resort and Convention Center will receive the international spotlight for its state of the art entertainment facilities, 1,511 guest rooms, relaxing atmosphere, beautiful scenery, and a wide variety of activities to choose from.

We congratulate the efforts made by Gaylord Entertainment for the creation of this spectacular new facility. Best wishes to all who are involved and best of luck in future endeavors. In addition, we add our congratulations on having March 2, 2004, Texas Independence Day also named "Gaylord Appreciation Day" in Texas.

FLORALBA DEL MONTE, FIRST  
LADY OF DOMINICAN CLASSICAL  
MUSIC—A SALUTE ON HER 75TH  
BIRTHDAY

**HON. CHARLES B. RANGEL**

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

*Tuesday, February 24, 2004*

Mr. RANGEL. Mr. Speaker, I rise today to salute Dominican concert pianist and piano teacher Floralba Del Monte, the "First Lady of Dominican Classical Music," who has just celebrated her 75th birthday, and who this year also celebrates several professional anniversaries: The 55th anniversary of her debut in the United States at Carnegie Hall; the 50th anniversary of her graduation from the Paris Conservatoire; the 45th anniversary of her appointment to the Piano Faculty at the Santo Domingo National Conservatoire of Music; the 53rd anniversary of her U.S. network television debut on CBS; and the 52nd anniversary of her debut in Washington, DC, at the Dominican Embassy.

Floralba Del Monte was the first Dominican concert pianist who performed in North America, and the first Dominican performer who appeared at world-famous Carnegie Hall in New York, making her professional and U.S. debuts there on June 14th, 1949, performing on this recital the U.S. premiere of the "Sambumbia" or Dominican Rhapsody for Piano by Dominican composer Juan Francisco García, "Father of Dominican Music." In the late 1940s and the early 1950s, she was the first Dominican classical musician who professionally appeared at several of the most prestigious concert halls in New York City, including Carnegie Hall, Town Hall, Steinway Hall, Kauffmann Auditorium and Labor Temple Concert Hall; at important venues such as the International School of Arts, American Women's Union, Fun & Fine Arts Club and the Women's Club of

New York; on radio stations and television networks such as NBC, CBS, The Voice of America, WNYC, and WLIB; and at distinguished residences in New York City, performances in which several Dominican piano works were performed for the first time in the U.S. These acclaimed performances established Floralba Del Monte on New York's classical music scene and social circles of the 1950s, the first Dominican performer to make a name for herself in New York.

Floralba Del Monte was the first Dominican performer to appear on U.S. network television, making her debut on CBS on October 1, 1951 as one of the selected artists invited to appear on the Arthur Godfrey Show special that inaugurated coast-to-coast television broadcasting in the United States. During this broadcast, she performed the world premiere of her own arrangement for three pianos of the popular "Malagueña" by Ernesto Lecuona, starring as the First Piano of the Pan-American Piano Trio. This piano trio was founded by Floralba Del Monte in New York, and made its world debut on that historic night, with Del Monte, Peruvian pianist Elvira Román and U.S. pianist Dolores Layko representing the three Americas—Central, South, and North.

Floralba Del Monte was the first Dominican performer who performed in the Nation's Capital, making her debut there on May 16, 1952, in a gala recital at the Dominican Embassy, and giving another recital at the Pan-American Union, in which she offered the Washington, DC, premieres of several Dominican piano works.

Floralba Del Monte is recognized as a pianist of exceptional interpretative force, holding a unique place in the Dominican Republic that consecrates her as one of the most revered Dominican artistic figures in Dominican history. In the Dominican Republic, as the concert pianist of most important legacy, and as the music educator of most influential pedagogical work, her artistic legacy that spans five decades of unprecedented achievements, includes: Performing the Dominican, North American, and European premieres of the most important and difficult piano works of Dominican music literature, distinguishing herself for her fervent patriotism, including Dominican piano works on her appearances in her country and abroad; being the first performer invited by the Dominican Government to give a concert tour in the country; being the mentor of the most important school of piano ever created in the Dominican Republic, a school comprising several generations of accomplished pianists, including winners of international music competitions, whom she taught during a distinguished tenure of more than 40 years as a Piano Faculty member at the Santo Domingo Conservatoire; and being director of the Santo Domingo Conservatoire, whose recently completed tenure of more than a decade is already regarded as the Golden Age of that preeminent Dominican institution. This legacy, deservingly consecrates Floralba Del Monte as the unrivaled "First Lady of Dominican Classical Music."

"SWEET AND SOUR SUBSIDIES"

**HON. BARNEY FRANK**

OF MASSACHUSETTS

IN THE HOUSE OF REPRESENTATIVES

*Tuesday, February 24, 2004*

Mr. FRANK of Massachusetts. Mr. Speaker, trying to decide what is the greatest hypocrisy in politics is a hard job, but I believe that by sheer dollar volume the support of many who call themselves free market conservatives for the leading aspects of America's agricultural policy qualifies for the prize.

Few areas in public policy in this country are as heavily subsidized by the taxpayers, rigged against consumers, blatantly unfair to poor people in other parts of the world, and contemptuous of the whole notion of competition and free enterprise as American agricultural policy in various of its aspects.

I am frequently puzzled to hear many who declaim their staunch allegiance to free trade, low taxes, no government intervention in the economy, the free market, and unmitigated competition make an implicit exception when the subject is corn, cotton, wheat, peanuts, sugar, or other commodities. Apparently, there are people who believe that the works of Ludwig von Mises and Friedrich Hayek contain an invisible footnote that says that none of this applies to agriculture.

In the February 12 Washington Post, just before we went on our mid-winter break, George Will documented the blatant inconsistency with regard to the sugar program of the U.S., noting correctly that it has once again contributed to the demise of jobs in the United States by people who had been manufacturing candy. I disagree with much of Mr. Will's conservative approach to economic matters, so I do not agree therefore with everything he says in this column. But I salute his intellectual honesty in urging that the conservative economic principles he professes be applied across the board, without the exception for agriculture made by so many others who claim to be his conservative confreres.

[From the Washington Post, Feb. 12, 2004]

SWEET AND SOUR SUBSIDIES

(By George Will)

Saturday, Valentine's Day, sweets will be showered on sweethearts—a bonanza for candymakers. But the very next day all 242 Fannie May and Fanny Farmer chocolate candy stores will be closed.

They and many jobs—625 of them at the firm's 75-year-old Chicago manufacturing plant—are, in part, casualties of that outdated facility, bad business decisions, and high U.S. labor and other costs. But jobs in America's candy industry also are jeopardized by protectionism, which is always advertised as job protection. In this case, the protectionism is an agriculture subsidy—sugar import quotas.

Chicago is no longer Carl Sandburg's wheat stacker and hog butcher, but it remains America's candy capital, home of Tootsie Rolls and many other treats. In 1970, employment by the city's candy manufacturers was 15,000. Today it is under 8,000, and falling.

Alpine Confections Inc. of Utah has bought Fannie May and Fanny Farmer and may continue some products. This is partly because the price of sugar is less important in soft chocolates than in hard candies.

But the end of 2003 brought the end of Brach's production of hard candy on the city's West Side. A decade ago, Brach's employed about 2,300 people. Until recently,

many of the remaining Teamster jobs paid \$19 an hour. Many signs in the abandoned Chicago facility were in Spanish, Polish and Greek for the immigrant workforce, most of whose jobs have gone to Mexico. Labor is cheaper there, but so is 92 percent of the raw material for hard candy—sugar. By moving outside the United States, Brach's can pay the world market price of sugar, which is one-half to one-third of the U.S. price as propped up by import quotas.

Life Savers, which for 90 years were made in America, are now made in Canada, where labor costs are comparable but the yearly cost of sugar is \$10 million less. Chicago's Ferrara Pan Candy Co., maker of Jaw-breakers, Red Hots and Boston Baked Beans, has moved much of its production to Mexico and Canada.

Dueling economic studies, few of them disinterested, purport to demonstrate that more American jobs are saved or—much more plausibly—lost because protectionist quotas raise the price of sugar for 280 million Americans. In the life of this republic, in which rent-seeking—bending public power for private advantage—is pandemic, sugar quotas are symptomatic.

It was to a North Dakota radio station that Robert Zoelick, the U.S. trade representative, vowed that he would stand like Horatius at the bridge to block Australian sugar. The quotas can be considered among the bearable transaction costs of democracy, keeping North Dakota's, Minnesota's and other states' growers of sugar beets as well as Florida's, Louisiana's and other states' growers of sugar cane from starving.

Or seceding. Or, heaven forbid, being forced to grow something else. But protectionism is unconservative, unseemly and unhealthy—indeed, lethal.

Unconservative? Protectionism is a variant of what conservatives disparage as "industrial policy" when nonconservatives do it. It is government supplanting the market as the picker of economic winners. Another name for industrial policy is lemon socialism—survival of the unfit.

Unseemly? America has no better friend than Australia. Yet such is the power of American sugar interests that the Bush administration has forced Australia to acquiesce in continuing quotas on its sugar exports to America. That was a price for achieving the not-exactly "free trade" agreement signed last weekend. But look on the bright side: Restrictions on beef imports will be phased out over 18 years.

Is protectionism lethal? Promoted by Democrats hawking their compassion, protectionism could somewhat flatten the trajectory of America's rising prosperity. But protectionism could kill millions in developing nations by slowing world growth, thereby impeding those nations from achieving prosperity sufficient to pay for potable water, inoculations, etc. Developed nations spend \$1 billion a day on agriculture subsidies that prevent poor nations' farmers from competing in the world market.

Sugar quotas, although a bipartisan addiction, are worst when defended by Republicans who actually know better and who lose their ability to make a principled argument against the Democrats' protectionist temptation. Fortunately, splendid trouble may be on the horizon.

Last September's collapse of the World Trade Organization's ministerial meeting in Cancun, Mexico, meant that the pernicious "peace clause" was not renewed. For nine years it has prevented the WTO from treating agricultural subsidies as what they obviously are—market distortions incompatible with free trade. For Americans, a fight over that is worth having, and losing.

CAPTAIN JOHN DARRAH

HON. MICHAEL C. BURGESS

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

*Tuesday, February 24, 2004*

Mr. BURGESS. Mr. Speaker, I rise today to recognize Captain John Darrah. For the last four years Captain Darrah has served as the president of the Allied Pilots Association (APA), the largest independent pilots' union in the world with more than 11,500 members.

APA serves as the collective bargaining agent for all American Airlines pilots. It devotes more than 20 percent of its dues income to support aviation safety while working to improve benefits, pensions, hours of employment, and working conditions for its members.

During the spring of 2003, the airline industry was distressed. Fears of terrorism, a troubled economy, and the war in Iraq were all causing a weak travel demand.

This trend was especially hard on American Airlines. They announced that they would file for bankruptcy if they could not cut labor costs by \$1.8 billion a year. If the pilots, ground workers, or flight attendants unions rejected the concessions package that was offered, the AMR Corp., the parent company of American Airlines, vowed to file Chapter 11.

John Darrah was president of the Allied Pilots Association during this difficult time. He led his union to accept the concessions, staying off bankruptcy for AMR Corp. During the crisis he said, "To willingly take our airline and our company into bankruptcy would not be a better alternative . . . There is no upside to bankruptcy."

As Captain Darrah's term as president of the APA comes to an end, I would like to commend him for the role he played in saving his airline and his company from bankruptcy. He has stood up to harsh criticism, but also saved thousands of jobs. We are proud of his achievements.

AUTHORIZING ISSUANCE OF PROCLAMATION COMMEMORATING  
200TH ANNIVERSARY OF  
CONSTANTINO BRUMIDI

SPEECH OF

HON. STEVE ISRAEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

*Tuesday, February 10, 2004*

Mr. ISRAEL. Mr. Speaker, I rise today in support of H. Con. Res. 264 to commemorate next year's 200th anniversary of the birth of Constantino Brumidi. I was pleased to join with my colleague, the gentleman from Florida, as an original cosponsor of this resolution.

Constantino Brumidi is known today as the Michelangelo of the United States Capitol building. He is most known for The Apotheosis of George Washington, the painting that depicts our first president's ascension into heaven, that adorns the interior ceiling of the central rotunda.

Brumidi was unknown in America when he began a mural to honor George Washington in 1855 shortly after immigrating to the United States. Over the next 25 years, he also painted the corridors on the first floor of the Senate wing and the first tribute to an African-Amer-

ican in the Capitol by depicting Crispus Attucks's patriotic death that touched off the Boston Massacre in 1770.

Initially, some believed that Brumidi's artistic styles and abilities were more suited to the Vatican and other buildings in Europe, places he contributed works before coming to America. But many historians have noted that Brumidi was the only person capable of painting the Capitol building in the glorious manner befitting the literal crowning achievement of liberty and democracy that it represents. Few in the United States had Brumidi's special talents as a fresco artist that utilized painting with watercolors on wet plaster.

Constantino Brumidi's experience is not unlike the ancestors of more than 26 million Americans of Italian descent that blended their centuries-old traditions with the relatively young history of the United States. Our country is indebted to their time, talents and skills that have beautified our country and inspired great achievements.

Each year, hundreds of Long Island school children gaze upward at Brumidi's work in the Capitol building's rotunda and sprawling corridors. They see important scenes in American history, from the development of the steam engine to the ending of the Civil War. Brumidi's work not only beautifies the Capitol, but it brings history to life and makes one dream of what the future holds for our great nation.

It is important that Brumidi's contributions and sacrifices are remembered. He is every bit as important to American history as the epic scenes and figures he brought to life. It is my hope that all of my colleagues will join me today in honoring Brumidi's legacy by voting in favor of this resolution.

A PROCLAMATION RECOGNIZING  
THE RETIREMENT OF STANLEY  
E. SPRAGUE FROM THE MUNI-  
CIPAL WATER DISTRICT OF OR-  
ANGE COUNTY

HON. EDWARD R. ROYCE

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

*Tuesday, February 24, 2004*

Mr. ROYCE. Mr. Speaker, whereas, over the last thirty years, Stanley E. Sprague has represented Orange County in a variety of forms on major water issues.

Whereas, Mr. Sprague joined the Municipal Water District of Orange County in 1972.

Whereas, Mr. Sprague has served as General Manager of the Municipal Water District of Orange County since 1983.

Whereas, the Municipal Water District of Orange County is a wholesale water agency charged with providing imported water to its thirty member agencies.

Whereas, in his role as General Manager of Municipal Water District of Orange County, Mr. Sprague's primary responsibility has been to assure that the present and future water needs of its member agencies are met.

Whereas, the Municipal Water District of Orange County is the second largest member agency of the Metropolitan Water District of Southern California, serving imported water to 2.3 million residents in roughly 80 percent of Orange County, one-third of whom rely solely on imported water.